794 the horns of the slaughtered cattle are hung up near the huts or
575 piled up or half buried so that only the tips protrude. Any visitor
796 to Musinga's reception hut in Nyanza notices such half-buried horns near the entrance.

This act of assistance by means of prayer, which must be successful except when it is opposed by "superior powers," marks the conclusion of the long ceremony of the Kubandwa.

Through Father Gassldinger we know a little about the gatherings of the ababandwa in Urundi and of their rituals, chants, and dances (No. 45, pp. 309-314). In Urundi these ceremonies are in most cases for the god Kiranga who plays a far more important role in Urundi than does Riangombe who is predominately worshipped in Ruanda. In Urundi Kiranga is often identified with Riangombe (see p. 121). Thus, in the rites described by Father Gassldinger not Riangombe but Kiranga is the master and protector of the secret society of the ababandwa.

If a prosperous Murundi family has had sickness and other kinds of misfortune during the course of a year, it will celebrate a Kubandwa festival after the grain harvest as soon as the storage bins are full and the brewing of beer has begun. The festival is for Kiranga, and all the ababandwa of the region are invited to attend. First of all, an umubandwa friend at whose kraal the most recent ceremony took place is asked to officiate as hierophant, i.e., as the representative of Kiranga. This
[785] umubandwa prepares himself for the office by isolation and fasting. As soon as he begins to growl and howl in his hut at night, it is a sign that he is possessed by Kiranga, and the celebration can start. One after another the invited ababandwa, men and women, assemble in the courtyard of the host. Kiranga's spirit hut is decorated with young fig branches, freshly cut grass is neatly spread around the hut, and in front of it is placed a block of wood or a low footstool. One of the huge, three-footed beer jugs which are used at the feast of Kiranga is placed next to the footstool. A large, plaited receptacle containing herbs and leaves with which to work magic is placed in the center of the
[302] courtyard. In the meantime the ababandwa paint broad and
[301] narrow stripes of white-yellow clay across their faces; the women also decorate themselves by tying leaves and bands to their hair and arms.